
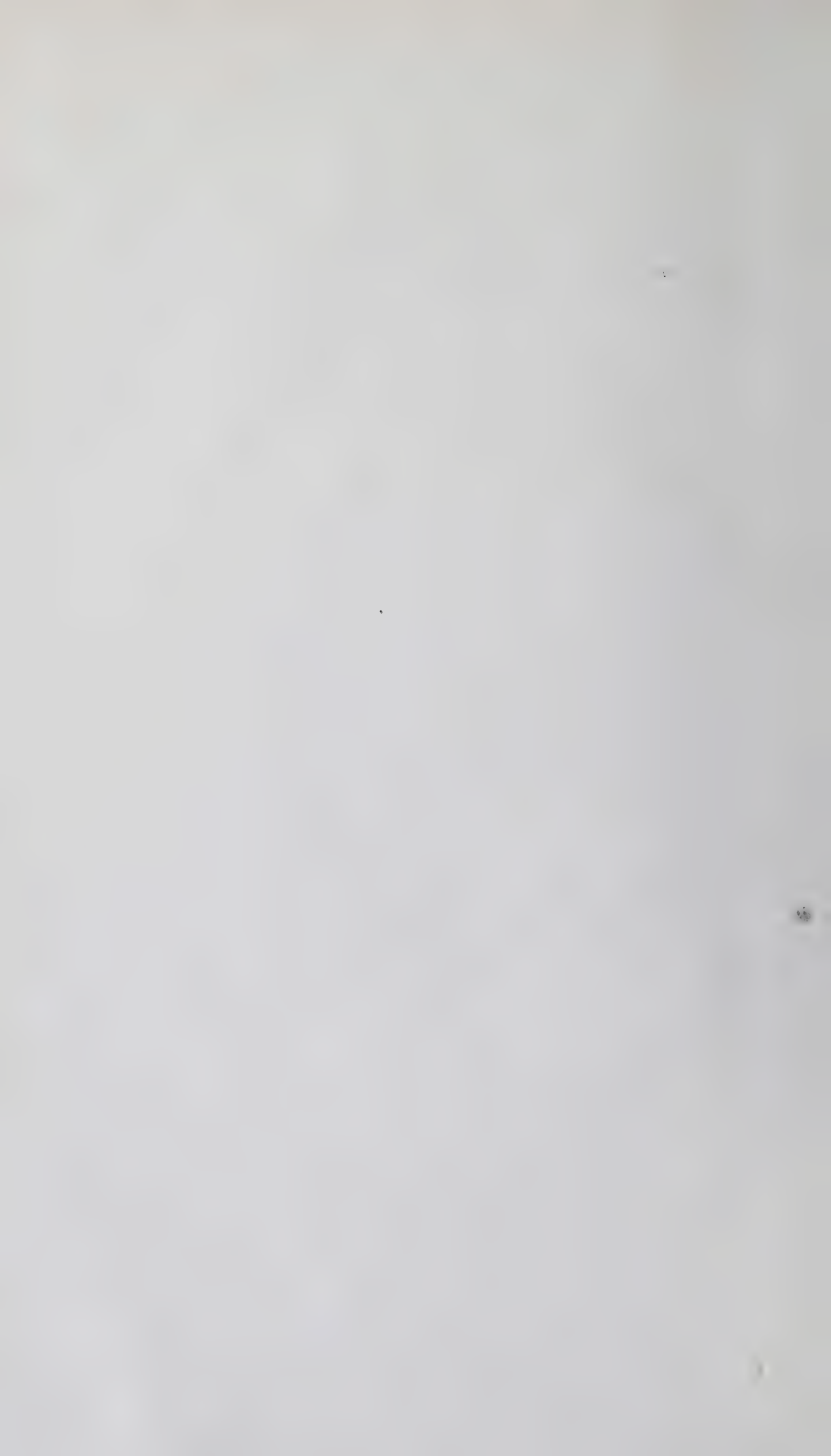


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CATALOGUE

5
OF

MR. LOUIS PRANG'S

COLLECTION OF

PAINTINGS,

Comprising most of the Originals after which his
celebrated Chromos were executed,
together with

OTHER WORKS OF ART,

AMERICAN AND FOREIGN,

From several Private Galleries.

NAMES OF ARTISTS.

J. G. BROWN,
J. F. KENSSETT,
THOS. HILL,
J. R. BREVOORT,
W. M. BROWN,
R. A. BLAKELOCK,
J. A. HEKKING,
T. ADAMS,
T. LOBRICHON,
F. SCHLESINGER,
VAN WYNGAERT,
A. COUDER,

EASTMAN JOHNSON,
A. F. TAIT,
E. MORAN,
L. M. SPENCER,
V. GRANBERY,
E. FORBES,
A. MARIO,
G. E. NILES,
J. COOMANS,
J. MORVILLER,
DE VOS,
W. CRUICKSHANK,

A. ROBBE.
S. COLMAN,
M. F. H. DEHAAS,
G. C. LAMBDIN,
F. RONDEL,
T. P. ROSSITER,
F. PEEL,
H. A. FERGUSON,
B. B. G. STONE,
H. VON SEBEN,
LEMMENS,
GIRAUD,

and others of equal celebrity, including some fine Water Colors.

—
1870.

See page 10
Jan 65. 77 02 95 79

P R E F A C E .

THE Paintings contained in this catalogue are truly and justly celebrated, being the originals, at least a part of them, of the well known American Chromos, published by the lithographic firm of L. PRANG & CO. of Boston, whose work in this branch of Art stands unexcelled.

These pictures have borne an important part in the history of Art in the United States.

As long as we have not the art-organizations of the Old World at our command here, the Art Unions in every town, or annual migratory exhibitions of works of art, which serve to bring the people into contact with the newest creations of the palette and the brush, so long must we depend upon other means, and these means the chromo has supplied.

Before its introduction here, there was no truly national renown for any artist or for any of his works. He and they might be known to a smaller or larger circle of refined persons, whose leisure permitted them to seek out the studios and galleries, and whose means allowed them to gratify their tastes, but beyond this circle the artist was unknown, and as far as the large body of his nation was concerned, he was in fact a nonentity. With the artists represented in this collection it is different. Their works have now a national reputation, they have become known, and have endeared themselves to the people all over our country, and hence it is, that we say there is an historical value attaching to them. They are really the first American Works of Art, of which this can be said. Even outside of America have they done service to the cause of American Art, as many of them have become popular in Europe through their cunningly wrought counterfeits.

But aside from these considerations, the collection is also quite remarkable for the many works of artists of great reputation, which it contains. The names of Eastman Johnson, Thomas Hill, John G. Brown, A. F. Tait, J. Morviller, Virginia Granberry, M. F. H. De Haas, Ed. Moran, Geo. C. Lambdin, etc., are a sure guarantee for its excellence. Perhaps the most interesting pictures on the whole list will be found to be Tait's "Group of Chickens," and Eastman Johnson's "Barefoot Boy," and certainly no pictures were ever as enthusiastically received before, and none have become as popular as these two. Mr. Tait's picture first opened the path for chromo lithography in this country, and from its publication, must be dated a new era of art development in America. The "Barefoot Boy" itself, called forth by a poetical effusion, was in its turn the cause of more than one lyric strain, and the press in all parts of the country spoke of it in the most favorable terms with an almost unanimous voice. The thousands of copies which have been sold, attest the value that is put upon it by the people, and yet, if it had not been for the chromo, this painting would now be known to hardly a dozen people.

The largest piece is Mr. Eastman Johnson's "Boyhood of Lincoln." The chromo of this title was not, however, done from the painting now offered for sale, the artist having made a reduction for that purpose.

Mr. Thos. Hill's "Yo Semite Valley," on the contrary, is the reduction, which the artist himself made from his celebrated 6 x 10 picture. This large canvass most New Yorkers will recollect as having been on exhibition here about a year ago. It elicited the most favorable criticisms where ever it went, and was finally sold to a wealthy Californian while on exhibition in San Francisco. The smaller picture is a very faithful rendering of all the beauties of its large progenitor.

We cannot do more here than just mention some of the other specimens of American Art, such as Mr. De Haas' "Sunset on the Coast;" Mr. John G. Brown's "Queen of the Woods," "Little Bo-Peep" and "Playing Mother;" the charming fruit pieces by Miss Virg. Granberry; the "Blackberries" by Mrs. Lilly M.

Spencer, as good a painting as this lady has ever painted, and many others we must leave unmentioned.

Among the specimens of foreign art, there are also some of a class, which rarely, if ever find their way to the Auction room, and then only when the private gallery of some rich connoisseur is broken up from some cause or other.

Foremost among them all, is the beautiful painting by Jos. Coomans "Family Scene in Pompeii," the chromo after which elicited the remark from the critic of the N. Y. Evening Mail, that "there is no second place for L. Prang & Co.," and that it "is truly a wonder of lithography."

Hardly of less merit are "The First Lesson in Music," by T. Lobrichon; "Spring time" by Van Wyngaerdt, and several others.

Of the paintings included in the catalogue, which have not been chromoed, the most interesting to Americans, is decidedly Wilson's "Portrait of Abraham Lincoln," a replica by the artist's own hands of the large painting from life, made during the last days of the Martyrs earthly existence.

On the whole, the collection will be found to be one of more than ordinary merit, and is well calculated to increase the reputation for conscientious care and good judgment, which the firm offering them for sale already enjoys to so enviable a degree.

CATALOGUE.

PROOF ENGRAVING.

- 1 Madonna.

ENGRAVING.

- 2 The Prisoner of Gisors.

ENGRAVING.

- 3 Milton and Cromwell.

VON BEEST.

- 4 A Drawing, Whalers.

UNKNOWN.

- 5 Winter Scene.

UNKNOWN.

- 6 Marine View.

UNKNOWN.

- 7 Rustic Scene.

UNKNOWN.

- 8 Marguerite and the Jewels—a Scene from Faus

WOUWERMANS.

- 9 The Halt.

UNKNOWN.

- 10 Mischief Punished.

ARMFIELD, London.

- 11 Dogs.

KEARNEY. (P.)

- 12 Grapes, in light and shade.

LORRAINE, (CLAUDE.) Copy.

- | | | |
|----|---------------------|---------------|
| 13 | Italian Port Scene. | } Companions. |
| 14 | do do | |

COUTURIER, (P. L.) Paris.

15 Fowls.

cheap

ROSSITER, (T. P.) N. Y.

17 Chestnut Trees.

UNKNOWN.

18 View near Antwerp.

DAVIS. (W. M.)

19 Oranges.

UNKNOWN.

20 Mother and Child—on copper.

BUSH. (N.)

21 Scene on the Chagres River.

DE CAUWER.

22 Dogs in a Hut.

UNKNOWN.

23 Swiss Landscape.

FORSTER.

25 24 Fruit.

PECRUS, (C.) Paris.

38 25 Interior—The Seamstress.

50 ~~25~~ VERSCHUUR, (W., Jr.)

~~25~~ 26 Interior—Stable Scene.

25 ~~25~~ POCHIN TESTA.

27 Landscape.

25 ~~25~~ BATTERY. (EDWIN)

28 Landscape.

KEARNEY. (P.)

~~25~~ 29 Fruit in a Niche. 38

UNKNOWN.

13 30 Portrait of Dolci.

DA VIENNA. (M. H.)

36 31 Monks.

· WYANT. (A. H.)

- 32 Study of the big Beaver.

21

UNKNOWN.

- 33 Madonna.

10

REMBRANDT. (attributed to)

- 34 His Portrait.

32

OMMEGANCK.

- 35 Landscape and Cattle.

16

ANELLI, (F.) N. Y.

- 36 The Toilet.

57

VERONESE. (PAUL)

- 37 At the Bath.

57

UNKNOWN.

- 38 Scene in the White Mountains.

57

FALARDEAN.

- 39 Triumph of Charity.

70

BUSH. (N.)

- 40 Castle Peak—Sierra Nevadas

CHERUBINI. (A.)

- 41 Cat and Kitten.

UNKNOWN.

- 42 Dutch View.

SEYBECKE.

- 43 Hen and Chickens.

DOOLITTLE. (C. S.)

- 44 Landscape.

GEORGIONE. (attributed to)

- 45 Duke of Salerno.

VANDENBURGH.

- 46 Landscape and Cattle.

UNKNOWN,

- 47 Portrait of Rembrandt.

GAUERMANN.

- 48 Watering by the Wayside. 21

BUSH. (N.)

- 49 Cathedral Spires. Yo-Semite Valley. 50

VAN ELTEN. (KRUSEMAN)

- 50 Summer Morning in New Jersey.
 51 Early Autumn in Connecticut. } Companions 320

MOORE, (C. H.) N. Y.

- 53 Up the River. 20 Chap

FORBES, (EDWIN) N. Y.

- 54 The Challenge. 25

HUNTINGTON, (DAVID) N. Y.

- 55 Richard De Cordillon at the door of the Mon-
 astery. 88 Chap

KEARNEY. (P.)

- 56 Fruit and Vases. 26

TRYON, (B. F.) N. Y.

- 57 October in the Woods.

FERGUSON, (H. A.) N. Y.

- 58 The Terrace and Lake.
 59 The Lake and Bowbridge, { Central Park.

Two very delicate landscapes by this favorite and rising young artist.

VERTIN. (P. G.)

- 60 Street View.

LEICKERT. (CHAS.)

- 61 Winter in Holland.

NEYER.

- 62 Gateway of Ingolstadt.

RONDEL, (F.) N. Y.

- 63 Landscape.

BROWN, (W. M.) N. Y.

- 64 Apples.

Mr. Brown is one of the best, if not the best, of American Fruit Painters, and this picture deserves particular attention.

VANSEVERDONCK.

65 Sheep.

VAN ELTEN, (KRUSEMAN.) N. Y.

66 Summer on the Esopus Creek.

WILLIAMSON, (JNO.) N. Y.

67 Trout Stream, Ulster Co., N. Y.

COUTURIER, (P. L.) Paris.

68 Fowls.

BLAUVELT, (CHAS. F.) N. Y.

69 Helping himself.

GRANBERY, (VIRGINIA) N. Y.

70 Plums and Gages.

BLAKELOCK, (R. A.) N. Y.

71 View near Wildcat Mt., Maine.

DILENS. (M.)

72 Emperor Charles V and the Poacher.

55 Sheep

100 —

41

41

58

195

22

37 1/2

KENSETT, (J. F.) N. Y.

48 73 Landscape

RONDEL, (L.) N. Y.

85 74 Fish

BROWN, (Wm. M.) N.Y.

160 75 Landscape

MYER. (Louis.)

39 76 Marine View.

WILLIAMSON, (Jno.) N. Y.

20 77 View in the Lamoille Valley

BOURLARD. (A.)

50 78 The Shepherdess

79 " Goatsherd

Companions.

RONNER. (H.)

59 80 The Dog Cart.

BREVOORT, (J. R.) N. Y.

81 Landscape.

70—

RONDEL, (F.) N. Y.

82 Spring }
 83 Sunset } Companions.

70—
 20 @
 40 @

WILLIAMS, (VIRGIL) Boston.

84 Gleaner of the Campagna. }
 85 Italian Water Carriers. } Companions.

40 @

Very fine specimens of this artist's well known Italian pictures, painted after sketches taken from life during his stay in Italy.

REINTJES. (H. E.)

86 Interior with Figures.

42 N

COOMANS.

87 Landscape.

41—

BREVOORT, (J. R.) N. Y.

88 Landscape.

23

HOWLAND, (A. C.) N. Y. 38

89 Landscape.

REAM, (C. P.) N. Y. 25

90 Fruit.

ROSSITER, (T. P.) N. Y. 60

91. A Gleam at Sunset.

MARSDEN.

92 Lady Thorne.

An excellent portrait of this celebrated Trotter, by an artist who is acknowledged to be the best painter of Horses in America.

COUDER, (ALEXANDRE) Paris.

Pupil of Gros. Medal in 1826. Legion of Honor, 1853.

93. Tribute to Washington.

MAROHN, (J.) Paris.

94. Counting the Gains, water color

CARLO DOLCE.

95. St. Caecilie.

Copy by L. Urlass, of Dresden, after the original in the Royal Gallery of that city, acknowledged to be the best of that celebrated painting ever seen in America.

GRANBERY, (VIRGINIA) N. Y.

- 96 Nasturtions and other Flowers.

GRANBERY, (H. A.) N. Y.

- 97 Roses on the Ground.

TURNER, (J. M. W.)

- 98 (four) Illustrations of the Life of Columbus.

Copies made by Mr. Thos. Farrar, of New York, who went to England about a year ago for the purpose of studying and making copies of Turner's pictures. Water colors.

BUTMAN, N. Y.

- 99 Bay of Monterey.

ROSSITER, (T. P.) N. Y.

- 100 Newburgh Bay, Hudson River.

- 101 Solitary Lake, Conn.

{ Companions.

CARY, (W. M.) N. Y.

- 102 Children in the woods.

VAN WILLIS.

- 103 A Wood Scene.

UNKNOWN.

104 Portrait of Teniers.

ROSSEL.

105 Dead Game

REAM, (C. P.) N. Y.

106 Fruit.

UNKNOWN.

107 Fruit and Still Life.

VEDDER.

108 Landscape and Figures.

LOTICHIUS. (E.)

109 Trenton Falls.

UNKNOWN.

110 Dutch Interior.

CRANCH, (C. P.) N. Y.

111 Night Camp.

SCHULTZ.

- 112 Adoration of the Magi

RONNER. (H.)

- 113 Dog and Cat.

VERTIN. (P. G.)

- 114 Street View.

PALMER, N. Y.

- 115 Peekskill Bay.
116 Near Nyack.

TELLER.

- 117 Mother's Darling.

VAN BORSELEN. (J. W.)

- | | | | |
|-----|------------|---|-------------|
| 118 | Landscape. | } | Companions. |
| 119 | do | | |

STUART. (GILBERT)

- 120 Geo. Washington. }
 121 Martha do } Companions.

Copied from the originals in the Boston Athenæum, by Fabronius, of Boston. The parts left unfinished in the originals are here supplied. It is well known that the Washington portraits, by Stuart, are the best in existence, and these copies are very faithful.

- 122 2 Colored Prints.
 123 Photograph, Raphael Madonna.

 SECOND EVENING'S SALE.

COLMAN, (SAML.) N. Y.

- 124 Duck Pond.

A sweet little picture by a great Artist. The only work of Mr. Colman which has as yet been re-produced in Chromo Lithography. This painting was chromoed under the title "Near Bethel" on the Androscoggin, which title turned out to be wrong after it was too late to change it.

DE HASS, (M. F. H.)

Of Rotterdam, now of New York, Pupil of Louis Mayer.

125 Sunset on the Coast

A superb picture and a fine specimen of this Artist's well known Marine Sunsets.

MORAN, (EDW.) PHILA.

126 Launching the Life Boat.

A smaller copy by the Artist's own hand, and painted to Mr. Prang's order, from the large picture which was exhibited some years ago, creating quite a sensation.

TAIT, (A. F.) N. Y.

127 Group of Chickens.

140 — If any picture in the U. S. can be said to have a national reputation, it is this one, being the first of Mr. Prang's productions and which proved a great success. The introduction of chromo-lithography into America must date from its publication.

128 Group of Ducklings.

65 — Companion to the above, by the same artist.

CORREGGIO, (ANTONIO)

129 The Reading Magdalen.

After the original in the Royal Gallery at Dresden.

LEMMENS, (EMILE) Deceased.

Of Lenlis, Pupil of Lasalle.

130 The Poultry Yard.

The Pictures of Lemmens, who ranked foremost among the Poultry painters of our day, and is noted for the poetical sentiment, which he infused into his works, are rapidly disappearing from the market, and are consequently becoming more valuable from day to day.

BACON, (HENRY.)

Boston, Pupil of Ed. Frere.

131 The Doctor.

A good specimen of this fast rising young artist, and the only one of his works so far reproduced.

BRICHER, (A. T.)

Of Boston, now of New York.

132 Early Autumn on Esopus Creek, N. Y.

133 Late Autumn in the White Mountains.

Two very fine examples of Mr. Bricher's style, and certainly the best known of his works.

BRICHTER, (A. T.)

134 Spring.

135 Summer.

136 Autumn.

137 Winter.

} Companion pieces.

BRICHER, (A. T.)

138 Six American Landscapes.

- Souvenir of Lake George.
 Twilight on Esopus Creek, N. Y.
 Sawyer's Pond, White Mountains, N. H.
 Mount Chocoma and Lake, N. H.
 On the Saco River, North Conway, N. H.
 On the Hudson, near West Point.

JOHNSON, (EASTMAN) N. Y.

Pupil of Ed. Frere.

139 The Boyhood of Lincoln.

760— This picture formed the main attraction of the 43d Academy Exhibition, (1868).

JOHNSON, (EASTMAN,) N. Y.

140 The Barefoot Boy.

" Blessings on thee, little man.
 Barefoot Boy, with cheeks of tan."

420— The gem of the collection, and truly a representative American picture. Mr. Whittier calls it "a charming illustration" of his little poem, and the cordial reception given to the chromo, proves that poet and painter have touched a cord in the heart of the people. Next to Mr. Tait's "Group of Chicken's," there is not another picture in the U. S., as well and as favorably known as Mr. E. Johnson's "Whittier's Barefoot Boy."

HILL, (THOMAS)

Of California, now of Boston. Pupil of Meyerheim.

141 The Birthplace of Whittier, the Poet.

Mr. Hill, generally known as the California Artist, has painted this picture after a sketch made on the spot, and it has been approved by the poet as an exact transcript of his early home.

HILL. (THOMAS)

142 The Yosemite Valley.

8550
A small copy, painted by Mr. Hill himself to Mr. Prang's order, of his celebrated 6x10 foot picture, which was sold to a wealthy Californian, while on exhibition in San Francisco.

UNKNOWN. (French School.)

143 Flower Bouquet.

VAN WYNGAERDT, (A. J.) Belgium.

144 Spring Time.

A charming picture by this excellent Artist.

MORVILLER, (J.) Dec'd.

145 Sunlight in Winter.

A very fine specimen of this Artist, whose works may be said to be out of the market.

SPENCER, (LILLY M.) N. Y.

146 Blackberries in a Vase.

One of the best fruit pictures ever painted by this talented lady.

BROWN, (JNO. G.) N. Y.

147 Queen of the Woods. }
 148 Little Bo-Peep. } Companions.

149 Playing Mother.

Three fine specimens of this favorite Artist, whose happy delineations of American child life have earned him the name of "Children Brown."

COOMANS, (PIERRE OLIVIER JOSEPH.)

Of Brussels, Pupil of Van Hasselaere De Keyser and Baron Wappers; several Medals.

150 Family Scene in Pompeii.

Mr. Coomans' pictures are highly valued, and seldom to be met with at auction sales. The present specimen is one of the best, if not the best, which have found their way to America, and the chromo being the most remarkable production of the art of lithography ever brought out anywhere, has given it a special additional value.

GRANBERY, (VIRGINIA) of New York.

151 Cherries and Basket.

152 Strawberries and Basket.

153 Raspberries.

154 Currants.

Of the American lady artists Miss Granbery, is one of the foremost, and especially, as a painter of fruit, she is without a rival among her competitors.

PEEL, (FLORENCE) of London.

155 Before the Frosts ; Flower piece.

156 After the Rains ; do

Brought from England by Mrs. Elizabeth Murray, and declared by that eminent artist the best body color paintings of flowers she ever had in her possession.

LAMBDIN, (GEO. C.) of N. Y.

157 Wild Fruit.

Published, reduced in size, as a companion to the "Barefoot Boy." A most remarkable painting.

TAIT, (A. F.) of N. Y.

158 Group of Quails.

After ADAMS, (T.)

159 Horses in a Storm.

DIEFFENBACH, (H. ANTON.)

Of Paris. Pupil of L. Knaus.

160 Jealousy.

An excellent specimen of this Artist's peculiar style.

LOBRICHON, (TIMOLEON)

Of Cornod. Pupil of Picot.

161 First Lesson in Music.

A charming picture, which combines the beautiful execution of the modern French school with a sentiment seldom found in other "tableaux de genre."

GIRAUD.

162 The Two Friends.

BRAITH, (ANTON.)

Of Munich.

163 The Kid's Playground.

SCHLESINGER, (FELIX,)

Of Dusseldorf and Munich.

164 The Friend in Need.

Mentioned with praise in "Die Dioskuren," (Berlin,) of June 17th, 1866, page 188.

HARRING VON AMON, (WILHELM)

Of Munich, now of Boston.

165 Our Kitchen Bouquet.

BIELE. (C.)

166 Fruit Piece.

NILES, (G. E.) of Boston.

- | | | |
|-----|-----------------------|---------------|
| 167 | Rest by the Roadside. | } Companions. |
| 168 | Under the Appletree. | |

DE VOS, (L.) of Courtray.

- | | | |
|-----|-----------------------|---------------|
| 169 | Travelling Comedians. | } Companions. |
| 170 | do do | |
| 171 | Favorite Dogs. | |

STONE. (B. B. G.) of Catskill, N. Y.

- 172 Harvest, near North Conway.

CRUIKSHANK, (W_M.) of London.

- 173 The Dead Linnet. }
174 The Dead Bulfinch. } Companions.

Very fine specimens of English body-color drawings.

MOORE, (MRS. NINA) of Boston.

- 175 Wild Roses.

FULLER, (S.) of Saratoga Springs, N. Y.

- 176 Summer Fruit. }
177 Autumn Fruit. } Companions.

Two very good specimens of this clever painter of still life.

BOSSETT. (G.)

- 178 Dead Game.

FERGUSON, (H. A.) of N. Y.

- 179 Six Views in Central Park, N. Y.

New York City, seen from the Green.

The Waterfall. —

Rustic Summer House and City (Evening.)

Ivy Bridge, near the Cave.

The Lake and Bow Bridge.

The Terrace and Lake.

WILSON, (MATTHEW) of Washington, D. C.

180 Portrait of Abraham Lincoln.

125
This portrait of the Martyr-President was painted to the order of Mr. Prang, in April, 1865, just after Mr. Lincoln's death, and is a reduced copy, by the artists' own hands, of the large portrait by Mr. Wilson, the well-known portrait painter. The large picture was painted from life for Hon. Gideon Welles, then Secretary of the Navy, in March, 1865. It is one of the few portraits of Mr. Lincoln which were actually taken from life, and the last one painted before his death. Forney's "Chronicle," of June 23d, 1865, says of it: "Those who knew him (Mr. Lincoln) in his genial and gentler moments, when composed and pleased, will find in Mr. Wilson's work a wonderful charm. * * * The eye speaks with that mellow melancholy sometimes so noticeable in Mr. Lincoln." A fine crayon drawing after this head was published by L. Prang & Co.

Documents proving its authenticity and certifying to its truthfulness as a likeness through persons who were in daily contact with him, can be obtained from Messrs. Prang & Co.

VON SEBEN, (H.) Brussels.

181 Children in a Wheat Field.

Undoubtedly the finest specimen of this pleasing artist ever brought to this country.

CARY, (W. M.) N. Y.

182 Monument Mountain.

MILLALO.

183 Gathering Brush Wood.

HOLBERTON, (W.) N. Y.

184 Game Piece.

KALTENMOSER. (C.)

185 Swiss Courtship.

WHITNEY.

186 Spring Flowers.

BURFORD.

187 Landscape.

ROMAKO. (A.)

188 Girl going to an Easter Feast.

VAN ELTEN. (KRUSEMAN)

189 Lake Mohonk.

SCHULTEN.

190 The Boudoir.

FORBES. (E.)

191 Landscape and Cattle, the Watering Place.

MIGNOT. (L. R.)

- 192 Sunset. }
 193 do } Companions.

GERARD.

194. The Vintage.

NEHLIG. (V.)

195. Interior Sculptor's Studio.

HEKKING. (J. A.)

- 196 Autumn,

WILLIAMSON. (JNO.)

- X 197 Landscape.

HAHN. (F.)

- 198 The Young Help.

ISABEY.

- 199 French Coast.

INMAN. (After)

200 News Boy.

MORLAND. (GEO.)

201 The Laborer's Repast.

MARIO. (A.)

202 Water Melons, Peaches and Grapes.

One of the best efforts of this talented Artist.

FROTHINGHAM.

203 Portrait Col. Trumbul.

ROBBE, (A.) BRUSSELS.

204 The Trio.

TAIT. (A. F.)

205 The Halt.

BARDINI. (S.)

206 Winter.

PEELE.

- 207 Girl at Spring.

BLAKELOCK, (R. A.) N. Y.

- 208 Valley of Agamenticus, Maine.

A masterly specimen of this favorite and rising young artist.

VAN ELTEN, (KRUSEMAN) N. Y.

- 209 Sunset on the Farmington River.

HART, (W_M.) N. Y.

- 210 Scene in Green Co.

DESHAYES. (EUGENE)

- 211 Landscape.

HEPPENER.

- 212 City View.

VERMEULEN. (A. F. J.)

- | | | |
|-----|-----------------------------|---------------|
| 213 | Market Scene, candle light. | } Companions. |
| 214 | do do | |

QUAEDVLIAG, (CHAS.) Rome.

215 Interior, with Goats.

HOSEMAN, (TH.)

216 Bowling.

CARTER. (D. M.)

217 The Parting.

UNGER.

218 Joan of Arc.

HOGUET. (C.)

219 Marine View.

MAES, (M.) Rome.

220 Peasant Family.

ARMFIELD, London.

221 Dogs.

VAN SCHENDEL. (Copy.)

222 Market Scene.

GORDIGIANI.

223 The Troubadour.

KLEIJN. (L. J.)

224 Winter Scene.

ROOSENBOOM. (M. E. J. M.)

| | | |
|-----|--------------------|--------------|
| 225 | Flowers and Fruit. | } Companion. |
| 226 | do do | |

REINTJENS. (H. E.)

227 Interior with Figures.

'RONNER. (H.)

228 Interior of Stable with Dog.

STROEBEL. (J.)

229 Interior with Figure.

VAN ELTEN. (KRUSEMAN)

5 Waterfall in Germany.

RIECK (E.)

Scene in Holland.

VAN STARKENBURGH.

2 Lake Scene



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